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PARIS, July 14, 1914.

Last night the Porte Saint Martin opened its doors for a short summer season with *Marie-Jeanne*, a melodrama in five acts that had made familiar to the Parisian public forty years since; but it has lost none of its early flavor, and the reproducing it at this time will show the wisdom of the management, for notwithstanding cholera and rumors of cholera there are hundreds of thousands of people in the city who would be entertained even though death were knocking at their doors. You no doubt remember how, during the prevalence of the cholera in India, the British of that night met at a bungalow, and although each day marked the death of some of the company, the survivors would still meet and pass their evenings in revelry. The following is a song written by one of their number, which, from its ghastliness, has become familiar all the world over:

I.
We meet 'neath the waning crater,
And the walls around us are bare;
As they echo the groans of our laughter
It seems as the dead were there.

CHORUS.
Then stand by your glasses, boys, steady,
For this is a world of lies;
Here's a health to the dead already,
And here's to the next man that dies.

II.
Time was when we laughed as others,
We thought we were wiser than them;
Ah! let them think of their mothers
Who ne'er shall see them again.

III.
We are far from the land that bore us,
We are far from the land we prize;
Yet wherever flag floats or star
We will drink to our loved one's eyes.

IV.
Our call may be here to-morrow,
We may meet for the last tonight;
But why should we waste in sorrow
The hours that are ours by right.

V.
There's a mist on the glass congealing,
To the hurricane's fiery breath;
To those that the warmth of feeling
Grows cold in the arms of death.

Well, the Parisians bear a striking resemblance to those officers, and it will require something out of the ordinary style of pestilence to cause the large majority of them to forego their customary amusement. Strangers generally, of course, are giving the city a wide berth, but there are still a large number who would brave the devil, like Tam O'Shanter, for the purpose of seeing what they wish. But to our tale! You may say what you like, but melodrama—life pictured with its lights and shadows, its tragedy and comedy, as we see it every day—will ever, in every country, when presented on the stage, find the public ready to laugh and cry over the fortunes or misfortunes of some hero or heroine, if the "mirror" is only held up true to nature. In *Marie-Jeanne* we have the mother, turn by turn, as brave as a lion and as soft as a lamb; she is at times "as unhappy as the stones" (as we say in France—no bouquets), and causes the audience to weep with her. The play is in five acts, and might be called a five-handkerchief piece, for it strongly recalls the old days when audiences shed tears with poor Lucille Western, in *East Lynne*, when with powerful pathos she brought out "me poor chiel-id." Those were the times when the gentlemen would "go out to see a man" and come back, not only with the customary smell of cloves and coffee hovering around them like a halo, but with a suspicious redness about the nose, which was not altogether caused by rum. So it is here now when Mlle. Teissandier says, "Ah! I would be happy if happiness consisted in tears," and "money after all is not life." The audience appeared to laugh and cry with equal facility; or, as they put it here, "the play passes from fun to the pump" with the greatest ease. The plot of the piece is simply this: A woman of the middle class is married to a drunken husband, is ruined by his extravagance, is treated brutally, and to save the life of her child puts it in the box at the foundling hospital. But the subject is admirably handled, and the interest of the audience is never permitted to flag for a moment, and one continually wonders what will happen next. This method of *acting*, an audience appears to be a most a lost art with the present generation of dramatic authors, for few of them could produce a play which would be attraction sufficient to induce a theatre filled with people to brave this hot weather and sit out a representation. The lesson taught in a play like this is far more effective than one of Talmage's most effective sermons, and reaches a class of people to whom a little moral suasion will not come amiss; for the Parisian public is not entirely composed of angels. Taillefer, who is perhaps the first tragedian in France, played the leading part, and did it so well that he left small room for criticism. He is engaged by the management of the Odéon to act the title role in *Lacruix's* adaptation of *Macbeth*, in September next. He has played the part before and, without question, comes nearer the English understanding of the manner in which it should be acted than has any other Frenchman. But the French have queer methods of rendering English at last, as for example take this from Taillefer: "Vien, naufrage des pöles, nous mourrons le bernaïs du moins sur les épaules." Or to translate it literally: "Come, wrecks of the poles, we will die, the bernaïs at least on the shoulders." This seems sort of twisted, doesn't it? However, the French may find some of our adaptation just as difficult to get down.

The twenty-seventh anniversary of the death of Herranger has just been celebrated at the cemetery of Père Lachaise with the customary speeches over his grave. He was buried in the same vault with Manuel, as he

had requested in his last will and testament. This French custom of paying annual visits to the tombs of great men is certainly a most commendable one, as it recalls their achievements, and keeps their virtues fresh in the mind of the people. It aids the youth in their studies, and inspires them with an ambition to emulate those who have passed away. Our Decoration Day somewhat resembles it, but we yet need more attention paid to the graves of those who have made their fame by the pen, and not devote all the flowers and speeches to those who carved their way to immortality with the sword.

Speaking of this recalls the fact that a number of pupils of the late Victor Massé have decided to open a subscription for the purpose of procuring funds with which to erect a monument at Montmartre Cemetery in his memory.

Frau Janich, who has been engaged to play in the United States in the "English as she is spoken" during the ensuing season, is one of the best known women in Vienna, and it she can ever master the intricacies of the language will undoubtedly create a sensation. She was for some time at the Burg Theatre, where she played "young girls" and "elegant ladies" with equal skill and taste. Her last important creation was one of the angels in the second act of *Faust*. She is forty years of age, but as pretty as a picture. Before leaving Vienna the good Frau told a friend of hers that she intended to make Uncle Sam give her a farm, which she will sell for the benefit of her creditors. She will undoubtedly get the farm, but there is not much hope for the creditors.

The American papers appear to have boiled the pleasing fiction which was cabled to the effect that Minnie Palmer had been staying with the Countess Volkman, a cousin of the Queen, in order that the Duke might have an opportunity to propose. Some of the English journals were also taken in. There was some truth in the article, however, for Minnie did visit the Countess; but the part of the story relating to the Duke is altogether of color. Mme. Volkman is not the cousin of the Queen, she is a countess, and her husband is an eminent jam-maker. The consumption of the Volkman preserves by the royal household is said to be the only connection between the German lady and her Majesty.

The following list of matinee performances given yesterday will show you that the theatrical business for the moment is at rather a low ebb.

Gaité: Children's entertainment.—Judic. Porte Saint Martin: *Marie-Jeanne*. Châtelet: *Around the World in Eighty Days*.

Cirque d'Été: Children's entertainment. Hippodrome: *Hayard*.

Entr'actes, we have had some hot weather, and whilst I write the Summer costume of the Bowers amusement shops just hits the style—shirt and pantaloons; but I'm rather inclined to believe that the temperature would suit me better *sans culotte*. To-day the mercury in the thermometer has been endeavoring to knock the top out of the glass and 100 degrees in the shade has been its favorite abiding-place. Now one hundred is not much in your mind, but when you come to measure in the thermometer half-bushel you will find it most damnable hot for a national fête day, and that is to-day. Notwithstanding the heat the theatres were thronged with crowds of people, to which admission was free, as the Government "lets it up." It is useless to attempt a description of the audiences, but sardines in a box represents the situation when the curtains were knocked up. You have already been informed, in a previous letter, that the call bell is an unknown quantity amongst the properties of Parisian theatres, and that the stage manager gives his signals by hammering on the floor of the stage.

The Gaité is already hard at work on the new spectacular pieces with which they open their season on August 15. It is the intention to give *The Grand Mogul* and *Petit Poucet*, but just which one will come first is something a fellow can't find out.

The Eden still continues to draw the customary large audiences with their "Little Excelsior" and *Jacko*. This is unquestionably one of the most beautiful, if not the handsomest, theatre in the world, and many people go merely for the purpose of seeing the interior decorations, which excel the most fabulous palaces of Arabian Nights. The performances are enjoyable, as the *Lauri-Lauris* are far, far ahead of anything ever seen in the shape of clowns; then, the ballet is excellent, and would delight General Barton, or any of your New Yorkers, who are patrons of the legitimate drama, for a finer collection of anatomy has never been seen in Paris—"you pay your money and you take your choice." It would be a lovely field for such a harvester as Ed. Gilmore, for he could gather in his Ravens with such facility, and of such excellence, that he would simply paralyze the Stock Exchange, and the old cry of "Go up, ballhead" would become so familiar that, on the days of his matinees, Wall street would resemble Goldsmith's *Deserted Village*.

Sapho will be given on Friday at the Opéra, with Madame Krouss out. Mlle. Dufranc takes her rôle. Dureins has returned from his vacation, and will also appear. Mlle. Richard will take her part of *Glycère*. The Opéra will make a terrible innovation next week, and has received a vast amount of free advertising in consequence. They intend to use electric lights on the stage instead of gas. M. Worms, of the Français, is quite ill with anthrax; it is not exactly known what that is. However, the doctors have fixed it, and that relieves the public, who were not quite sure whether it was his name or the sparrows that was troubling him. Alfred Audran, son of the singer at the Opéra-Comique and brother of the well-known composer, has just died at Marseilles in the thirty-sixth year of his age.

Echoes from the Boulevard:
Cadet, the actor, asks his girl what she thinks of him.

She answers: "Why, you are the Cadet of my thoughts." (Cadet, in French, means least, little, youngest.)

Another:
First floor: Hey, up there! stop throwing that water.

Second ditto: Does it annoy you?

First ditto: Of course it does; my balcony is all wet.

Second ditto: What difference can that make to you? I never hear you complain when it rains.

Yet another:
The chap who keeps the café is teaching his newly-married wife how to make coffee.

"I take a quarter of Rio, a quarter of Mocha and a quarter of chicory."

"And the fourth quarter?"

"Oh! I only use three quarters."

And the last:

An actress who had been well known was getting married, and the preacher asks:

"Who gives this woman away?"
This matter had not been previously arranged, and there was an embarrassing silence, when a young man in the audience stands up and answers:

"I can, but I won't."

MENTOR.

Professional Doings.

—Carlotta Lesclercq goes with M. H. Curtis.
—The Huxley Sisters are engaged for the Bijou.

—Bluebird will be sent on the road late in August.

—Henry Irving includes San Francisco in his next tour.

—Preparations are being made to take Distrust on the road.

—There are now five English versions of *Madame Boniface*.

—Hart Conway and wife have signed with John T. Raymond.

—James Barton will have an attraction of his own on the road.

—Wallace McCreery is singing in Summer opera at Atlantic City.

—George W. Varren has been engaged for the production of *Hurr Oaks*.

—C. E. Blanchett and J. W. Dyer are guests of Charles Frohman.

—Frank Tanshill closes with *Falka* on August 2. He is not engaged.

—Mrs. Charles Wheatleigh has gone to Saratoga Springs for her health.

—Leona Clark, who plays *Boboko* in *Falka*, will appear in *The Little Duke*.

—Twenty-five week stands have been booked for *The Shadows of a Great City*.

—Charles Burbeck has been engaged to play *Cripps* in No. 2 Silver King.

—Frank Burbeck has signed to play *Spider* in one of the Silver King companies.

—The Eric Hayley Comedy company opens in some city near New York on Sept. 29.

—Joseph and Max Freeman are at work on an opera. Which will swamp the other?

—Lulu Hurst failed to lift Colonel Goshen, the giant, on Thursday last, at Long Branch.

—Dion Boucault has engaged Arthur Forrest for his company. Also Gertrude Blanchard.

—Richard Jones, who has been with the Hanlons for several seasons, will remain with them.

—George Boniface, Jr., returned to the city from the Orpheus and Eurydice company on Monday.

—Tony Denier will have two ventures on the road. No. 2 opens in Chicago about October 1.

—Reginald Martin is summering at New Rochelle, studying up in the Eric Hayley repertoire.

—Con. T. Murphy will direct the stage for Patti Ross. She opens in Providence on August 25.

—George Conway, of Miner's Silver King company, with his family, is summering at Atlantic City.

—Havlin's Theatre in Cincinnati opens August 24, with the Bella Moore Mountain Pink company.

—The business management of Little's *Around the World* company has been given to John Whiteley.

—The juvenile variety team, the Melrose Sisters, have been engaged by Miles and Barton for the Bijou.

—Edward Bloom will not go on the road with Josephine Reiley. He has been engaged by R. E. J. Miles.

—Manager Robb has given an extra printing order for Gus Williams' *Captain Nishler*. The order will foot \$5,000.

—Upon their return from England the Callender Minstrels will open at the Globe Theatre, Boston, on Sept. 8.

—Paul La Tour, of Paris, and Thomas Brunton, of London, pantomimists, have joined Tony Denier's forces.

—No. 2 Silver King, with F. C. Bangs as Wilfred Denver, opens its season at the Mount Morris Theatre on Sept. 1.

—The New Standard Theatre will not be ready for opening until Oct. 1. It is probable that the name will be changed.

—A letter from San Francisco states that Kate Castleton is forming a company to play *All at Sea* on the Pacific Slope.

—The Knights open in Philadelphia on Sept. 1. They open at the Comedy Theatre, New York, Oct. 20, for four weeks.

—Samuel Reed and his wife (Marie Bockel) have signed with Miles and Barton. They are at Ocean Grove for the Summer.

—Hazel Kirke opens its season on Oct. 1. A. C. Hildorf is transferred from the Young Mrs. Winthrop company to play *Met*.

—Will J. Duffy has been engaged to go ahead of Carrie Swann's company. Miss Swann opens at Norwalk, Ct., Sept. 1.

—Heuck's new Opera House in Cincinnati begins its season Sept. 1, the Emma Abbott company being the opening attraction.

—Manager John Havlin will present Scott Marble's new play, *A Wonderful Book*, at his Cincinnati Theatre, week of August 31.

—Charles Welch, for a long time connected with the Fourteenth Street Theatre as advertising agent, has retired from that house.

—Yesterday Colonel Milliken said to a *MIRROR* reporter: "Here is a letter from Shook and Collier accepting my comedy, *Nice and Warm*. It will be produced at the Union Square during the season. I have sold *Madame Boniface* to Miles and Barton, Nana Sahib to Morton and Bell, and have several other plays in reading by managers."

—The rehearsals of *The Pulse of New York* begin on August 15 at the Grand Opera House.

—May Blossom cigarettes are being pulled, and a perfume of the same name is sold by druggists.

—The *Wages of Sin* was booked for the Baldwin Theatre, San Francisco, yesterday, to open about May 1.

—John Maguire, manager of a circuit in Utah and Montana, has appointed H. S. Taylor his agent in New York.

—Gabriel, or *Gabriele*, is the title of an opera by Wolf Marks which has been produced at several watering-places this Summer.

—Daniel Frohman denies the report that either himself or brothers intend importing the *London Gaiety* or any other burlesque company.

—Kentuck will go on the road under the management of Harry Vaughan. Bobby Newcomb, the minstrel, will be of the company.

—Mark Thall has been engaged as business manager of Lillian Clay's *Admission Eden* company, which takes the road under M. B. Leavitt.

—Daughters of Santley, the baritone, and Arditi, the operatic conductor, were recently married in London. Both were married in high station.

—The Callender Minstrels are playing a nine weeks' engagement at St. James' Hall, Liverpool. The engagement seems likely to pay expenses.

—Harry Brown and Lilly West are quite successful with the Fay Templeton Opera company and well satisfied with the results of the amalgamation.

—The National Theatre in the Bowery will reopen as a legitimate theatre after the alterations have been made. Richard III. will be the first attraction.

—Horatio Fales, for many years leader with Amy Stone, Washburn's *Last Sensation* and other well-known companies, now resides in Waterville, Maine.

—Edward Hanlon cables to his brothers here that he has succeeded in engaging an entire company of French pantomimists and specialists for their new spectacle.

—Mabel Arnold and mother, musicians and comedienne, are disengaged. They are solo and duet artists, balladists, and are especially fitted for musical comedy.

—Charles Loew, President of the Iron Steamboat Company, has invited the May Blossom children for a sail to Consey Island and a luncheon party on Friday.

—With the exception of Ellie Wilton, Henry Aveling, Oliver Wren and Edward Warren, none of the people in Distrust treat their work legitimately. Gaying is the rule.

—Dr. Carver recently served up a white-dog feast in Detroit. The novelty was introduced by C. E. Blanchett, who was managing Carver's show over the Whitney circuit.

—Our Colored Friend, a comedy-drama, will be produced at Tony Pastor's Theatre August 11. Harry J. Myers, a young comedian, will be seen in the leading rôle.

—It may not be generally known that the late E. A. Sothorn built the Theatre Royal, Halifax, N. S. Such, however, is the fact, and Mr. Sothorn acted there frequently.

—Instead of bringing out his comic opera company with Violet Cameron and Florence St. John, Alexander Henderson's burlesque company will be his American attraction.

—J. W. Lanagan's season in St. John, N. B., recently, was a failure. The Masonic fraternity held their Annual Bazaar the same week, and the counter-attraction was too great.

—The repertoire of the Théo-Grand French Opera company will embrace *Madame Boniface*, *La Jolie Parfumeuse*, *Mascotte*, *Niniche*, *Nitouche*, *Le Droit de Seigneur* and *Nell Gwynne*.

—President Arthur is doing the theatres with his daughter and some personal friends. Monday night he occupied a box at the Madison Square and on Tuesday he saw *The Bohemian Girl* at the Bijou.

—There is a probability that *The Orange Girl*, a version of *Nell Gwynne*, will be produced at the Bijou during the season. Manager Ford has offered Miles and Barton the opera on favorable terms.

—Agnes Wallace-Villa will make her first appearance in New York City in a new comedy called *Tat*. The Villa company is full, and will present comedy, burlesque and vaudeville in one entertainment.

—James Hamilton, late treasurer of the Comedy Theatre, has refused several offers, as there is a likelihood of the theatre returning to min-trel uses, in which case he would probably secure his old position.

—It is reported that Modjeska has brought Barrymore's drama, *Nadjeeda*, under the notice of Bernhardt, and that the latter is so pleased with it that she intends producing a French adaptation by Jean Richpin.

—The Standard Theatre, Chicago, is now lighted throughout with the incandescent light, while other electric lights encircle the exterior. It is one of the handsomest and most thorough fire-proof theatres in the West.

—The following are some of the forthcoming opening productions at city theatres: Grand Opera House, *White Slave*, on August 15; Comedy Theatre, *A Mountain Pink*, on Sept. 1; Comique, *Investigation*, Sept. 1; Bijou, *Madame Boniface*, on Sept. 13; Casino, *Nell Gwynne*, on Oct. 13; and Sonnambula, at the Metropolitan Opera House, on Nov. 10.

—The scenery at the New Park Theatre for *Caprice* is very large, and will extend from wall to wall, all the wings being abolished.

—Next week will probably be the last of Donnelly, Kether and Milliken's light opera season at the Bijou. It is likely that after the engagement closes a date will be fixed by their company at McColl's Theatre in Brooklyn.

—Among the professionals adjourning at Astor Park are Charles Melville and wife, of the *Lights of London* company; E. T. Callaghan, of *Harrigan and Hart's*; Manager Louis Bohman, of Brooklyn, and *Castle Daniels*.

—Mr. and Mrs. R. C. Dumas (*Fanny May*), after a continuous tour of six years, have retreated to the shores of Lake Superior for a rest. We do not know Miss May's position in the stellar firmament, but we think she has earned a rest.

—Hector Forbes Dawson, from London, plays the *Marquis de Sade* with Bertha Welby in *Le Maître de Forges*. Alexander Fisher and his son, J. D. Fisher, have also been engaged by Miss Welby. The former will be stage manager.

—Manager Sam Waldrop, of Springfield, O., wants a first-class attraction to open the season at Hark's Opera House in that city. The house has been entirely remodelled and refitted, and he proposes to make the opening an event in Springfield.

—Manager C. H. Smith has engaged Alonzo Hatch, Dona Wiley, Richard Golden and others for a four weeks' season of English opera in Rochester and Buffalo, beginning August 4. Alonzo Hatch joins W. T. Carleton's Opera company on Sept. 1.

—Harry Lee, Frank Weston, Effie Elder and their company started for Kansas City on Tuesday. They open there in *La Belle Dame* on Friday. The party party went to San Francisco, where Barrymore's new drama, *The Don*, will be produced for the first time.

—The Emma Abbott Opera company will consist, among others, of Laura Bellini, Miss Annabelle, Signors Campobello and Tagliapietra, William Castle and Signor Fabiani. Among the operas to be presented are *Lohengrin*, *Crown Diamonds*, *Semiramide* and *Carmen*.

—Joseph Levy, Barrett's manager, is negotiating in Denver, awaiting the arrival of his chief, who opens there August 4 instead of July 28. Mr. Levy then goes to Moonland to arrange for a week's stage of *Salt Lake*; thence to San Francisco, a *Barrettian* stronghold.

—H. L. Reid, scenic artist, of Providence, R. I., has just completed some elegant sets for Webber's Boston Comedy company, the *Nobody's Claim* company, and *Admission's* Peck's *Bad Boy* company. Mr. Reid will be the artist at the Globe Theatre, Boston, the coming season.

—The company supporting Minnie Madden in *Caprice* will include Arthur H. Forrest, Charles Stanley, Henry Miller, T. J. Hendon, Hudson Linton, Melrose McDowell, H. P. Brooks, Mary Wheeler, Mary Madden and Lillian Welluck. The stage under direction of W. H. Daly.

—Louise Sylvester, the original star in *A Mountain Pink*, will begin a tour at Racine, Wis., on Sept. 1. She will be provided with two plays, *Fresh* and *The Little Ferret*. The latter was written for her. Most of her time is booked South. W. B. Falk of Midway Piper Fame, will be the manager.

—Milton Nobles' completed company includes Dollie Nobles, Agnes Herndon, Florence Minton, Tillie Barham, Mrs. J. R. Healy, Frank E. Allen, George W. Barham, Max Fehrmann, Frank Lane, Edwin L. Mortimer, Charles R. Warren and L. W. Browning. J. Duke Murray, manager; Louis Vogler music.

—Nellie Strickland, Florence Sherman, Sibyl Johnston, J. B. Turner, Charles K. Collins, Charles Webster, Martin James and Professor Reiter have signed with W. J. Scanlan. The season opens at Grand Rapids, Mich., on Sept. 1. The star has written and composed four new songs.

—Heuck's new Opera House, Cincinnati, opens Monday, Sept. 1, with the Abbott Opera company. Among other bookings are in the Rankin, M. B. Curtis, *Wages of Sin*, *Plaster's* Wit, *Excelsior*, *Kralups' Sicks*, *British Burlesque* company and *Devil's Auction*. Thirty first-class attractions are on the list.

—Patti Ross's support in *Mizpah* will include John W. Dunn, E. L. Williams, C. M. Lester, Con. T. Murphy, William McCready, J. B. Boice, Mrs. W. H. Murdoch, Fanny Jacobs and Maude White. Musical director, Charles Hoffman; advance, Ted D. Marks. Manager Irving has booked thirty-two weeks, including the principal week stands.

—Lillian Brown's Jollies open in *The Electrical Doll*, at the People's Theatre, St. Louis, on August 24. Miss Brown will be the Doll. Two young St. Louis society ladies are engaged as vocalists. The company is under the management of Graham, Binford and Edwards, and will be the first to open the season in Missouri and Kansas towns.

—Harry Webber's Nip and Tuck company opened for the season in Louisville on Monday night. The company includes Harry Webber, L. R. Mathos, John T. Flood, Arnold Woolford, Harry Lee, M. J. Sims, Eva Webber, Minnie Barleigh, Maude Menick, Carrie D. Webber (child); James E. Moore, business manager, and Professor Bryant Smith, leader of an orchestra of nine.

PROVINCIAL.



BOSTON.

Lulu Hunt did a fair week's business at the Globe, in her contents of strength, sometimes coming out first and sometimes second best. Description is useless, when she has been described so extensively, and attempted explanations without absolute knowledge are imprudent. John Doyle O'Reilly, the Irish-American poet, was among those who wrestled with her on Tuesday night. I see he is advertised as referee in a collar-and-cuff wrestling match during the present week. Does the same incident follow the former as a natural consequence?

Fantine continues doing a large business at the Boston Museum, where some of the best houses of the season are seen; and the enjoyment and applause are the most hearty. It is one of the most perfect musical entertainments, in construction and execution, I have seen for many weeks.

The musical entertainment given by the Dugre-Bonnet Minstrels at the Park Square Gardens during the week was very fair and exceedingly lively. The Clapper Quartette, since its return from Australia, are very far from some of their associates.

It is "in the wind" that J. B. Mason, whose Frangin, in Fantine, is such a fine lot of acting, will have a small-off when he leaves Boston to join the Union Square Co.

The Star rises to remark that Peck's Bad Boy the past week, at Oakland Garden, has repeated his attraction to a long-suffering public, and still we wonder at the increase of crime. This evidently is not a "hard" star.

William Seymour, who came from his summer retreat expressly to sing Fantine at the Boston Museum, has returned to fulfill his contract at Canton, Pa.

May Howard, formerly with M. B. Leavitt, is in Boston.

Virginia Evans, who will be remembered for her very satisfying debut at the Bijou Theatre last season, in the opera of Virginia, and who has been singing in Patience, Idemite and other operas, at the Crystal Palace Gardens in Montreal, returned to Boston last week on a brief vacation, and may return to her home in Virginia for a few days before its close.

Manager Field has secured a new play from the German for his coming season at the Boston Museum.

The success of Fantine at the Boston Museum has been so great that the return engagement of the Barlow-Bonnet Minstrels during the summer season has been canceled.

The play of Zola, conceived and written by Manager Eugene Tompkins, of the Boston Theatre, expecting us to the wording of some of the songs, will have its first presentation at the Boston on Sept. 15. Louise Poulton is among the recent engagements for the place. She will appear in the character of a prince. Eliza Dolan has also been engaged.

Oliver Dixon and Co. will soon publish the score of Fantine.

The Globe announces that a prominent club man, who wrestled manfully but not successfully with Lulu Hunt at the Globe Theatre last week, says that he "was not convinced, but profoundly moved."

Rose Stewart, the popular soprano vocalist, who not only sings every Sunday in the First Unitarian Church of Worcester, but is in great and growing demand at the leading entertainment courses throughout New England, singing a great deal with the Boston Symphony orchestra, will go to Wolfboro on a short vacation in a day or two. Miss Stewart is a native of Eastern New York, but passed several years of her early childhood in the South, and has been a resident of Boston for several years. George W. Stewart, the baritone of the Germania Band, and one of Boston's best musicians, is her brother.

John M. Ward, the treasurer of the Boston Theatre, is off on a three weeks' cruise down the Maine coast with a party of friends in his yacht Kitty.

When you meet Margaret Tyler, of the Bijou Theatre, now, it is the correct thing to call him Commodore. All his friends think they thus come to know him. The point of this will dawn on you when you get your next cold.

Anything goes when there is no news.

I see Brignoli will sing in several concerts in Minnesota soon. I should think he would be more popular where the cyclones were of less frequent occurrence.

The coming season completes R. Montgomery Field's twenty-first year of management at the Boston Museum, and his work has been a constant and a consistent endeavor to preserve the best dramatic instincts, and keep a home with a distinct dramatic individuality. Indeed the Boston Museum is peculiarly a Boston institution in many things, and Boston people should give him a testimonial during the season.

Ignacio Martinez and wife will leave Boston for New York on Saturday.

James Conly, who is singing with the Wilbur Opera Co. in Cleveland, in Estrella, is a Boston boy, and made his debut here in The Mascotte as Frederic, when the opera was first brought out in America, at the Gaiety (now Bijou) Theatre, and when Harry Brown made his great hit as Lorenzo.

CLEVELAND.

Euclid Avenue (Miss Harte, manager). The Two Orphans, 8th to 10th, to good attendance. The cast, which was composed in the most part of local professionals, rendered the drama in a manner worthy of the highest commendation. Florence Potter, in the title role, is deserving of more than passing notice. She has appeared here on several occasions, and has always pleased us. She is a cuticuly a painstaking and ambitious actress, and her rendition of Louise displayed much talent. William Howarth, in the character of Pierre, acted exceptionally well. The entire cast was well sustained. M. E. Gaud deserves praise as being the motive power in materializing this enterprise. The Two Orphans has received such substantial encouragement that it will be run during next week.

Edinburgh's Gardens (J. J. Collins, manager). Estrella has advanced further into local favor during the past week, and if the weather would only permit the audience would correspondingly increase. During the night weeks the Wilbur Co. have been with us, and have been a down pleasant evenings. The

second week has improved Estrella very much. New business constantly added to the several characters added interest to the opera. Ed Chapman's date act is immense. W. H. Newborough, as the Count, has a difficult character to conquer. His few language is good. Mr. MacCollin is still supported by crutches, which adds quaintness to the "Old Duke" character. We would advise Mr. Black to be careful or he will suffer all the rest of his life. Louis Kewin is as charming as ever. Estrella is the most pleasing of any of her roles. Mr. Conly gives a good interpretation of Lorenzo. His kiss with Miss Kewin discounts the "Middle Song." Estrella will hold the boards for another week, after which Fantine will be produced, followed by Gilda-Gilda and the new opera, Baby Mamotte.

Scene: Palace of San Francisco Mountains, under canvas on the West Side for the past week. Fair business. This week they play at the White Elephant. For the six following weeks in Detroit. The Spanish Students disbanded here last week. In my last letter I unwittingly charged Mr. Newborough with having a letter about. This was a mistake, as he was never in better voice. Mr. McDowell is the guilty party. I acknowledge an invitation to the private recital to be given by Amelia Louise Gird, 8th. Among the professionals in the city last week were, F. W. Jackson, formerly of Paul Ward's Co.; J. M. Sturgess, who left Saturday for Denver; he is engaged in Barrett's support; Al Erlanger, last season with the Knights; George E. Mils, Mal. Leland, Foreman's execution agent; Tom Davis, Barrow's man; Leslie Evans, on route East; Play Crowell, returned from an extended tour last week; Estelle McCormick and Manager Harte, who returned from New York bringing with him his sister, Miss Fanny Harte, who is a noted pianist. It is hoped she will give a recital during her stay. Louis H. Howard, leading support for George C. Mils last season, has engaged with J. J. Collins for the coming year. His wife is professionally known as Julie Robinson. In reviewing the new opera Estrella last week, I innocently used Mr. Mac Collin's name as the musical director of the Wilbur Co. I afterward found I was mistaken, but too late to make the correction. Richard Stahl is the director, and to him belongs the credit of making the alterations in the music which have made the opera the success it is.

ST. LOUIS.

Uhrig's Cave (Pat. Short, manager). A Merry War was continued on the boards until 8th, when The Queen's Lace Handkerchief was put on in good style, although matters worked rather crabbily as was natural for a first performance. Philip Raymond was excellent as Cermetto, as was L. W. Raymond as the Premier. George Paxton quite the contrary as Don Juancho. An elegant stage picture and a charming performance were presented by Alice May as the King, and Blanche Chapman was exceedingly cute and sparkling as Donna Irene, although her voice was weak from her recent illness. The chorus and orchestra were thoroughly good. The Three Black Chicks is in preparation.

Home: Manager John Norton has gone East to prepare for the Fall and Winter season. Work on the New Casino is progressing rapidly. The plasterers and decorators are now at work. Manager Gregory will continue at the head of the St. Louis Casino Museum, and is now East looking after attractions. Grand popular orchestral concerts will be among the attractions of the New Exposition Hall when completed. Pope's Theatre is being added to by towering tiers of masonry. With their overhanging bay windows the reconstructed building will look like a Venetian palace, lacking only the "canal" to perfect the comparison. Barrow is billing the town heavily for his coming in September.

NEW ORLEANS.

The programme at the West End Opera House was changed fully 8th, and the Chimes of Normandy produced with Selma Dolan as Germaine and Hattie Richardson as Serpentine. The audience was a large one on the first night, but rather small houses have been the rule since. The performance of this opera cannot be considered a successful one, and though the artists occasionally meet with applause, no one of them is deserving of special praise. The best rendered characters are those of Serpentine (Hattie Richardson) and the Marquis of Cornville (C. F. Campbell). The opera is fairly well mounted and the chorus work well together. La Perichole is announced as in preparation. J. H. Stuart, formerly bass of this Co., is no longer among its members. This gentleman asserts that on the night of July 29, he went early to the theatre to prepare for the performance. He was cast for the role, and it is part of his contract that the management furnish the costumes. He found no costume in his rooms and made repeated requests of the stage manager and manager for his dresses, and was frequently assured that all would shortly be forthcoming. At the very last moment he wore a pair of tight and breeches belonging to one of the utility men, but could get nothing more. He was then ordered to furnish out his costume by using an old black domino. This he refused to do, and after a rather strong interview with the president of the railroad Co., who had (notwithstanding he was a regular manager for the Opera House, one for the Co. and a stage manager) come behind the scene, packed his bag and baggage, and in obedience to the latter's orders had the Opera House farewell. Mr. Phillips has since been going on for the part. It is more than probable that after this season there will be no opera at this resort. It is thought that a very large and efficient orchestra will be engaged and that promenade concerts will be the attractions.

Fred. C. Bryant, cornet soloist, made his first appearance in this city at the West End on Sunday, 8th. On the 8th the first performance in this city of The Beggar Student was given. This took place at the Spanish Fort Opera House, and served to introduce Adah Richmond and Stuart Harold who began their engagement on that evening. The opera has proven a decided success, and nightly attracts large audiences. The music, though not particularly of the "catchy" kind, is very pleasing, and is well sung by the Co. Mrs. Richmond plays Brinslava, which is by no means the leading part, and only does it fairly. Miss Porteous as Laura, and Gertrude Ome as the Countess Palmatine are very clever, especially the latter. Laurent is also good as Janerky, and Fred Beronemann is a decided success as Orlendoff. Stuart Harold in the title role at once captured popular favor. He has a fine stage presence, and sings and acts admirably. He is a valuable addition to the Co. This opera is destined to have a good run. The Merry War will in all probability be the next opera produced, and The Princess of Trebizonde will possibly follow.

On Monday, 1st, Charles F. Wernig, the capable and popular musical director of this Co., was united in marriage to Annie Hastings in private life. Miss Anne C. Dersoll, one of the members of the Co., at the Jewish Church of this city. The ceremony was witnessed by a large number of the friends of both parties, and congratulations were plentiful and sincere. Among the presents received was a handsome silver tining pitcher and goblets from the Co.

Mrs. C. B. Jefferson, daughter-in-law of Joseph Jefferson, died at her home, Orange Island, Delta Parish, this State, at a quarter past eight o'clock, 8th.

John H. Foster, formerly a member of the staff of the City Press, one of our evening journals, has been engaged as advance agent of Fallow's Juvenile Circle Minstrels, which organization will shortly start on a tour from this city.

Mrs. Belle McLeod Smith, of Indianapolis, has been engaged to sing at our Exposition in December.

The variety performances at Minshurg are being well patronized and are very attractive. Frank and the Variations is the title of the latest play produced at Fannett's Pavilion, and is nightly witnessed by large audiences. Louis Warwick is the star of the production. German's Tent Show is closed for the present.

CINCINNATI.

Harlin's Bijou Theatre will reopen August 22, with the Little Mouse Mountain. Pink Coats is the inaugural attraction. Extensive repairs and improvements have been made during the summer recess, and the theatre will compare favorably with any similar resort in Cincinnati.

Isaac Leach, of Manager Harris' staff, has been delegated to assume charge of the latter's new museum in Louisville. Manager James E. Fenway, of Harlin's, returned from New York, 8th.

Rosa Lee, the heavy-weight cantatrice of M. B. Leavitt's House-Summary troupe, was in the city, 8th, en route from Mount Clemens, Mich., to New York. The intensely funny young man who presides over the musical department of the Boulevard hasn't prepared a job for an entire week past; but, as Digby Bell sings, "in other respects is feeling quite well."

Manager Charles E. Callahan, of the Little Mouse Mountain, accompanied by several of the people belonging to his troupe, departed 8th for New York City.

Scenic artist D. B. Hughes, of Harlin's, has been busily working on a mammoth painting representing the bombardment of Alexandria, to be used in connection with the fireworks display at the Highland House, 8th. The picture covers a space of 27,000 feet of canvas, and is painted in oil.

The programme printing for the Grand Opera House has been awarded to Heinemann and Co., the firm paying \$500 for the privilege during the season.

Manager James Whelan, of Louisville, has been in the city for several days.

Frank Scott, the Harlin's advance agent, arrived during the week.

R. J. Miles, the distinguished dramatic director of the late lamented Festival, is expected home from New York during the week.

Charles W. Young, the well-known burnt cork comedian, who has been summering at Mount Clemens, Mich., arrived 8th and will linger with us a few days, rehearsing up his repertoire prior to his trip East.

Among the attractions booked for Harlin's by Manager Fenway are the Emma Abbott Opera Troupe, Siberia, Planter's Wife, Sam'l of Poon on the Road, Bonicount, Nat Goodwin, Youth, Zuzita, Almer, Devil's Auction, Barlow and Wilson's Minstrels, Harrison and Gortley, Escalade, Wages of Sin, in the Ranks, Rag Baby, Separation, Silver King, Hanson Brothers' European Pantomime Troupe, Gas Williams, White Slave, McCall's Comic Opera Troupe, Black Flag and the British Burlesque Co. The house will be opened for the season Sept. 1, with the Emma Abbott Opera Co.

The Louise Lester Opera Co.'s performances at the Highland House continue to attract profitable attendance, and the fair star assumes her varied roles in a thoroughly satisfactory style. De Lange is conceded to be one of the best comedians witnessed in Cincinnati for years, and with Louis Nathaniel, Charles Lang and Amy Harvey in the cast, the programmes are given in a manner that leaves nothing to be desired.

George Flyrd, formerly with Nat Goodwin, was in the city 8th, en route to San Francisco representing the Elbe-Kaiser comb.

BALTIMORE.

People here are beginning to regard going to the Academy of Music in the light of a duty. The announcement at the box-office that there is no more standing-room left has no effect whatever on the crowd; if they cannot see or hear the opera, they at least have the consolation of knowing that they were at the Academy—that seems to suffice. A different opera was given every night last week, and of these Boccaccio was the smoothest performance. As Boccaccio, Jennie Winston is without a peer, and the rest of the Co. show up well. Especial mention is due Annie Myers for a neat and artistic performance of the part of Isabella, and also to Francesca Guthrie for her excellent handling of the leading soprano role of Fiametta. On Saturday night the house was most uncomfortably filled, the audience being the largest of the season. This week opened to the usual crowd on Monday night with Donna Juanita. Next week, Pinaflore.

Harry Conway, assistant manager of the Academy, will have his first benefit August 16, and an attractive programme is being arranged. No one is more popular with all classes of theatre-goers, or more deservedly so, than Harry, and his friends, I am sure, will make the occasion worth remembering.

Alice Oates and Co. gave the Princess of Trebizonde to small houses at the Monumental Theatre, last week, in about the most crippled, lame fashion one could imagine. The Co. was in a sort of giddy-go-plunge condition, vocally speaking; some of them sang, but most of them did not, and the chorus consisted of eight or ten females who preserved throughout the play a most deprecating silence, and gave, in the second act, a fair imitation of a female walking-match.

The regular season at the Monumental Theatre opens August 16, with George F. Edson in the Poor and Proud of Baltimore. Front Street Theatre will begin its season 11th.

CHICAGO.

The Wallace Co. closed a fairly successful engagement of four weeks at the Grand on Saturday night. They produced two plays, Lady Clare and Motis. The best work was done in the latter, and Sophie Eyre will always be sure of a kindly welcome here, as indeed will the entire Wallace Co. This week, American Style, with Robert McWade and Bertha Frischman in the principal roles. The author is Lawrence Moore, of Milwaukee. The principal character is Gottlieb Isker, an old German gardener, who has an aversion for the representations of American style, and is much disappointed at his daughter Hilda, who wishes to become as stylish and fashionable as her friends. Miss Frischman was for some time the popular sweetheart of the local German theatre, and this is her first attempt in English comedy, for which she has been studying for nearly a year.

The Shadows of a Great City is drawing large and appreciative audiences to McVicker's. On some of the very warm nights the attendance dropped, but there is usually a good audience present, who enjoy greatly the genuine Irish comedy of Anne Yeannans as Biddy Ryan, and watch the struggle of virtue against vice with lively interest. The play remains to August 11, when The Pavements of Paris will be put on.

Adonis, the burlesque at Hooley's, has become a popular entertainment, and the theatre is well filled at every performance. This result is owing to Harry Hooley being allowed free license to add, cut or elaborate the piece as much as he pleases, and he has done so with a dash of Jarboe and other people. The piece is not hurt by this preponderance of Hooley. He is clever in all his specialties, and his eagers and jokes average better than a majority of the gags and nonsense of the rest of the Co. Ada Somerville has begun to get more out of her part of the simple village maiden, and now gives a capital burlesque of a character popular with novelties of the Mrs. Wood type. Adonis remains two weeks longer.

Items: Nells Brothers' Circus will be with us in the present week, and judging from the announcements, it will prove to be a good one, as can be found. An amphitheatre has been especially erected, containing 2,000 reserved seats. The Acme Comic Opera Co.,

now on a summer tour, come to the Grand Opera House August 4 for two weeks. They will appear in La Grande Duchesse, in which they have met with splendid success in Milwaukee and other towns. Amy Gordon has played large audiences with her performance of Hecate at Berlin's Summer Garden. Manager (Don) Harty is back and says he has secured the Chicago Museum for four years. He will change the interior and play comba. at low prices. The Academy is being greatly beautified preparatory to opening August 25.

SAN FRANCISCO.

The Canadagioni-Santi-Lampari Italian Opera Co., that opened at the California Theatre last night in Aida, made a most pronounced success. The performance was greeted with outcries of applause, and the papers echo their triumph in this morning's notices. They are really the strongest and best organized troupe of grand opera artists that ever visited our shores. We will have more of this Co., for they will be sure to visit the East in the Fall. I append their European status as artists, promising that they are waiting to our shores from Havana and the City of Mexico, and sang before an English audience, collectively, for the first time last night. Signora Virginia Damorini, prima soprano, was born in Florence. She has a clear, full voice, of flexible quality. The lady is still young, having made her debut in opera at La Scala, and she has the advantage of having been a pupil of Rossini. She has appeared in the best theatres of Italy, Russia and Austria. She is said to be a great Aida and Norma. America is sure to be a great Aida and Norma. America is sure to be a great Aida and Norma. America is sure to be a great Aida and Norma.

The lady has made her first appearance at the Royal Theatre in Milan. She has also a European reputation, and is a connoisseur of acknowledged excellence. The tenor, Baradoni, is Signor Francesco Giannini, a singer who appeared in New York and Boston with Stranach four years ago. He is a young man and his name is familiar to opera-goers. He is a native of Naples and dates from 1852. He was educated at the Milan Conservatory. His career has been followed through Madrid, Barcelona, Milan and other European cities. He is a solidified tenor, and fame awaits him in the future. Amatore is sung by Signor Tieste Vincent, the youngest baritone on the stage. He is 20 years old and has been before the public since 1875, having sung in all the leading theatres. He was also educated at Milan, under San Giovanni. His voice is rich and full of power. The basso is Signor Enrico Serbelloni, who is not only a fine singer but a clever actor.

At the Baldwin Theatre, the burlesque of Orpheus and Eurydice, which promised as much and gave as little, is not a success. It is reported that \$5000 was sunk on the experimental trip over the Northern Pacific road. And it can be set down as a warning fact that no comb of anything like the numbers that the Orpheus and Eurydice Co. contains can make expenses over this route. If the balls or theatres en route were filled every night they could not contain money enough to defray the expenses of so large a Co. One of the Orpheus managers is responsible for this statement.

The Devil's Auction, at the Bush Street Theatre, in its fourth week, still continues to do a big business. Louise Dempsey has taken immensely well with the gallery. The Herbert Brothers are considered wonderful by all who see them. Albert Martinelli, in his surprising feats of contortion, and the ballet, which is charming, and the novelties introduced in The Devil's Auction, all go to make it a success. On the 25th novelties will be presented to all who attend. On the 26th The Devil's Auction will play a short engagement at the Grand Opera House, and on that date Leon and Cushman put in an appearance at the Bush.

The Tennessee Jubilee Singers played to a paying week's business at the Standard Theatre last week. This week the theatre will remain closed with the exception of the evening of the 27th, when the California Quartette take a benefit.

To-night at the Grand Opera House Daniel E. Bandman and Louise Bandmet, supported by a first-class dramatic Co., enter upon a week's engagement at the Grand, opening in Macbeth; 8th, Romeo and Juliet; 9th, Hamlet; 10th, Merchant of Venice, 11th, matinee, A Woman of the People; evening, Richard III., and on Sunday evening, 12th, a German performance, supported by a complete German Co.

At the Tivoli theatre, Verdi's tragic opera, Un Ballo in Maschera, with Helen Dugan (new), Hattie Moore, Louise Leighton, T. W. Eckert, F. La Fontaine, and others in the cast. It was presented last night to a fine house.

The Tennessee Jubilee Singers, with Sam Mott at the helm, are billed this week at Sacramento. Billy Emerson left for New York on the 8th; he goes to rejoin Haverly's Minstrels in London. Alice Harrison, who went to Los Angeles for her health, returned to town on the 17th, looking as fresh as a daisy. The Hungarian Gypsies left for Chicago on the 18th. The Rajah Co. are billed for Santa Cruz on the 25th inst. R. L. Stockwell, whose weakness is Uncle Tom's Cabin, has organized a Co. composed of George Osborne, Frank Wright, Rillie Davies, Charlotte and Minnie Tittel, opened in Euclid, Humboldt County, on the 18th inst., for one week. Stockwell will, of course, be the Mark of the Co. Jay Rial still carries with us, and says he's satisfied. So are we. F. N. Thayer, an old timer, and a faithful actor, will shortly take a benefit at the California Theatre. His daughter Blanche, who is gifted with considerable dramatic talent, will take a leading role.

Charlotte Tittel goes East shortly. The California Quartette, composed of Morant, Wyatt, Holland and Witter, take a benefit at the Standard on the 27th. Kate Castleton and her lady are living quietly in their little home in Oakland. The Cogoli Brothers, Charley and Harry, who at Santa Cruz this week, George M. Copico's talents seem to be in demand, judging from the numerous calls upon him for new plays. All Doray, who left here last December with Whorrie's Novelty Co., returned to Fresno on the 18th, after a successful tour in the republics of Central America. Mrs. Reed, wife of Charley Reed, the minstrel, left for New York on the 14th, where she goes to join her husband.

Joseph Levy, representative for Lawrence Barrett, who is booked to appear at the California Theatre August 10, is en route for Fresno, as is also Colonel R. E. J. Miles, one of the proprietors of the Bijou Opera House, of your city. Manager Stockman, of the Standard Theatre, is expected by the next steamer from Oregon, and probably he will have some new attraction for the Standard.

W. E. Sheridan and Louisa Davenport opened in The Willow Grove at the Oakland Theatre last. A Daughter of Nature, one of George Ciprico's productions, with Effie Elder in the principal role, will be produced on Oct. 1st at the Baldwin Theatre.

COLORADO.

Colorado Springs. The Fay Templeton Opera Co. opened 8th and afternoon and evening of 8th in The Mascotte, La Belle Coquette and Gilda-Gilda. The patronage was far below the deserts of the Co. and is another demonstration of the accepted fact that no attraction can be profitably billed for more than one performance here during the hot weather. A large and brilliant house greeted The Mascotte, but the profits were entirely cut off by the weak attendance at the following appearances. Gilda-Gilda was the best represented of the three operas. With the exception of Fay and Harry Brown, the comedians—who are above criticism—the Co. possesses little vocal merit, though they are to be credited with many good dramatic qualities. The entire troupe is to be complimented upon

the richness and freshness of their costumes, no detail of which seems to have been neglected, from the prima donna down to the most insignificant filler-in.

Items: Our Opera House is one of the most beautiful and best appointed west of the Mississippi; will seat 600; regular prices \$1.00, 75c, 50c, and 25c; S. A. Hye, manager. Manitou—the Sanaysa of the West—with its 500 permanent and 2000 summer population, is only six miles away and connected by railway, on which special trains will always run on occasions of strictly special attractions at the Opera House. Much of the permanent and all of the transient population of both the Springs and Manitou is made up of the sons of our Eastern cities seeking health and pleasure, and are not to be attracted by the average Western road Co. Spect and stars of equal magnitude can be certain of clearing from \$500 to \$1000 a night, while a pretty good variety Co. may run a tolerable chance of paying expenses. The Springs has recently five miles south of Denver, and the regular rate is less than three cents a mile, on account of competitive railways, so that strictly first-class attractions touching at Denver can well afford to make a date at the Springs, though as a rule they give the town the goby.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager). The Fay Templeton Opera Co. opened to a large house 8th in Gilda-Gilda, followed by The Mascotte; 9th, La Belle Coquette; matinee, Macbeth; 11th, Fantine; 12th, Gilda-Gilda, and 13th, Olivera; matinee, La Belle Coquette. Miss Fay succeeded in making herself immensely popular from the start. She is a bright little lady, and her sweet voice, combined with vicious wares, makes her indeed a very charming person. Especially pleasing was her Bettina in The Mascotte, and in fact all the roles she assumed won admiration and applause at every turn. Harry Brown showed somewhat ability as a comedian in his part of The Mascotte, did not give an idiotic impression of the character, which has usually been the case when this opera has been given in Denver. The Co. contains no extraordinary musical talent, but all the leading members have good voices and the chorus did good work.

Compt. Martin the Wizard was billed at Belmont and Hanson's Risk last week. Some clever tricks were performed, but on the whole the show did not amount to much. Business very light. The Fitz-Bang-Bum Co. will occupy the Academy this week. The Co. comes highly recommended by the Chicago press, and is probably a good business, as the Tabor is closed. Lawrence Barrett does not open here until August 4. The engagement will last one week. He is a great favorite with Denver people, and will do a good business. Joseph Levy, Barrett's general manager, is still in town. In a pleasant chat I had with the gentleman he said that the tragedian's London engagement was a success financially, artistically and socially, notwithstanding reports to the contrary. There are six new people in Barrett's Co., and the new costumes purchased in Europe will be brought out here. The baggage comprises eighty trunks, besides numerous boxes. Mr. Barrett will confine himself to his old repertoire and will not produce his new plays either here or in San Francisco, where he has an engagement of four weeks, after playing in Salt Lake City one week. During the early part of this summer our citizens were threatened with an avalanche of amateur performances, but, thanks to an intervening something, we were spared. One of the chief participants was suddenly called to Europe. Our people are fleeing in large numbers to the mountain resorts, but enough, however, will remain to fill our theatres whenever a meritorious performance is given. Some of the very best attractions are booked, and they will receive good patronage considering the time of year.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): At the benefit tendered Leonora Gordon Hussey by the leading residents 25th, quite a fashionable audience assembled. Instead of Ingomar, as first announced, the programme was unavoidably changed, and Miss Hussey appeared in three scenes from Richard III. and two from Richelieu, in which she was supported by D. T. Elliott, E. A. Leonard and T. B. Catherwood, of the Augusta Daily Comedy Club. As Duke of Gloster in the first scene of Richard III. Miss Hussey made a thrilling rendition of that difficult role, and carried the audience with her through every line. As Julie de Mortimer in Richelieu she fully sustained the role and conferred previous favorable impressions. I predict for this young lady a very brilliant future.

Drift: An article disparaging to Miss Hussey and published in a recent issue of an illustrated paper in New York, famous for its loudness, was severely denounced by the press and people of this city. In justice to the journalists of Savannah, its editor should examine the authenticity and relieve them of an unjust imputation.—Manager Johnson is having all his scenery repainted and things generally brushed up.—The attractions in the dramatic line which drew best the past season were: Fanny Davenport in Fedra, the thirty being filled to its utmost capacity; Dion Boucicault's two nights' receipts reached \$1000; Modjeska, one night, \$1000. In opera, Hye's first night's receipts were nearly \$1000. Local minstrel line, Thatcher, Primrose and West took the lead, having a packed house, the receipts of which were \$1,124.—Theodore Thomas' concert was one of the events of the season.—The performance on the 8th by the Ford Agrégats was greeted by a crowded house, representing the city of the city. They presented the old-time comedy, Everybody's Friend, in which the Association sustained its reputation. The Fords complete their series of five entertainments on the 15th with the comedy of Home—L. Hanley, of the Silver King Co., who has been playing here all the summer with the Fords, leaves in a few days to join the Co., of which Frank Bangs is manager.

The bookings at the Savannah Theatre comprise among other attractions: Gus Williams, Neil Baryen, C. B. Bishop, Madison Square Co., Separation, Left May Usher, Hadden Hand, Barlow-Wilson Minstrels, Denier's Humpty Dumpty, Latta, Clara Morris, Modjeska, Denier's Humpty Dumpty, Thatcher, Primrose and West, Bunch of Keys, Patti Rosa, Juvenile Masterd Minstrels, Romany Rye, Barney McAulry, Abbot Carrington's Opera Co., My Partner, Peck's Bad Boy, John T. Raymond, Rhoe, Madame Theo, W. J. South, L. B. Bishop, Barlow Co., Planter's Wife, New York Opera Co., Milton Nobles, Silver King, Court of Monte Cristo, Fanny Davenport, Latta, Clara Morris, Modjeska and Thomas W. Keene. The season will be superior to any preceding. The first performance is announced for Sept. 17, which is two weeks later than the opening performance of last year.

COLUMBUS.

Springer Opera House (D. J. Barrow, manager). The theatrical season at Springer Opera House opens September 1st, and Manager Barrow has booked the following attractions: W. J. Scanlan, Planter's Wife, New York Opera Co., Milton Nobles, Peck's Bad Boy, My Partner, Whitley's Hidden Hand Co., Harry Webster, Romany Rye, T. W. Keene, Lillian Browne, C. B. Bishop, Barker's Daughter, Fulton's Juvenile Minstrels Co., Haverly's Strategists, Katie Patman. The following troupes in their respective lines draw the choice houses last season: Silver King, three nights would have had packed houses for a week; Monte Hawk and the Boston Quartette Club, Haverly's Minstrels, Stranach's Opera Co. and Dr. Carver's Wild West.

ILLINOIS.

ALTON.

The whitestruet manager is rampant hereabouts; this burg has been blessed by three lately. The show

The Usher.



Madam who can't. The Indian girl, sweet.
—Love's Labor's Lost.

Harry Sargent is an unconscious humorist. He sends me an extract from a letter recently received from Madame Janisch, in which that lady deprecates the use of her title for advertising purposes and requests her manager to drop it forthwith. The announcement has a peculiarly droll significance from the fact that it is written on paper that bears the Havarian arms and the name of Janisch, with "Countess D'Arcy" appended.

Lewis Morrison's company will return to town next week. A member of the party writes that the trip has been enjoyable, although it has not proved as profitable as Morrison's well-wishers would have liked. While playing Minneapolis recently the company put up at an hotel on Lake Calhoun, and rode in from this delightful resort to the city each evening.

Florence Marryatt, the versatile novelist, singer, actress and reader, comes to this country in October to fulfil engagements under the direction of Hathaway, of Boston. Miss Marryatt will appear in an original entertainment so arranged as to illustrate her various talents. I have no doubt that this gifted woman, whose name is dear to every reader of the works of her distinguished father, will be received by our people with that consideration which her estimable private and public qualities deserve.

An actress never scores a success that it is not pooh-poohed or cavilled at by those nincompoops of the press, that make it a point to assail everybody who achieves eminence. It is the inevitable penalty of being clever. Lotta, for example, after making an emphatic hit in Nitouche, was accused by this faction here of having copied Judie's business and imitated her personation throughout. This lie is nailed by Hervé, the French composer, and Mayer, Judie's manager, both of whom went expressly to see Lotta as Nitouche, in order to fathom these charges. They frankly admit that our little woman's performance was entirely original, having nothing whatever in common with Judie's creation, and they furthermore acknowledged that they liked her version as well as that of the French actress. This is praise from a pair of Sir Ruperts—the best kind of praise.

There is little doing in professional circles just at present, and the days pass warily for those in the neighborhood of the Square. Happy are they who are now courting diversion among the mountains, in the country or beside the ocean. After all, the seashore is the best place for the overworked professional to recuperate. The mere pastime of watching the breakers is restful as well as invigorating, and actors who are inland the greater portion of the year find the briny breezes most salutary. The urban *cavalier* will fortunately be dissipated before long. Everybody confined in town is looking forward expectantly to September, which will bring activity and excitement. As the political contest will not have reached its fiercest heat until October, September is looked upon with the pleasiest anticipations. It will fulfil, I trust, the bright promises that now loom up and find professional generally prosperously employed.

It has been definitely decided that Elliott Barnes play, A Marriage Certificate, will open the regular season at the Union Square. The piece will be rechristened either The Artist's Daughter or United. There is some talk also of changing the title of The Blue and the Grey, which Shook and Collier will send on the road. Barnes wants to have it called The Beautiful Rebel, but the managers don't take kindly to the suggestion.

The daily papers are given to casting stones at the dramatic journals concerning the publication of theatrical scandals. As a matter of fact these same daily papers enjoy a monopoly on pertinent stuff of this sort. On Wednesday morning, for instance, the newspapers contained accounts of a matter wherein a young man belonging to a good New York family and a woman who is, for some mysterious reason, called an actress, were involved. I will venture to say that the story would never have

found its way to the public through the columns of a recognized dramatic paper. The daily press does all the scavenger work for the profession, and the sooner this is thoroughly understood the better for all concerned. What I particularly object to in the case alluded to is that the woman should be saddled on a sisterhood with which she has no legitimate connection. Every dime museum mountebank, performer and courtesan who gets into the public prints in a disgraceful manner is dignified by the reporters as "an actress."

In the mere fact that Katie Baker is to become Mrs. Clarence Handysides one day next week, there is nothing especially important except to the parties concerned; but bearing in mind a former marital drama wherein this lady played an important part a few years ago, the announcement of the forthcoming union possesses more than passing interest. The affair in question was one that exercised the pens of many newspaper writers, and Miss Baker was pictured as a victim of deceit and a martyr to subterfuge. Their powers were exhausted in finding adjectives to describe the pitiable state of her wounded affections, and in piling up invective against those who were alleged to be responsible for them. But the lacerated heart was speedily healed by the curative properties of that medium which is wrongfully characterized as the root of all evil, and the sorrow, which it was confidently predicted would ever burthen the lady's life, has been quickly and happily supplanted by another love. From the readiness with which she again trusts herself upon the treacherous matrimonial sea, I infer that she never entirely lost the desire to embark upon it or confidence in her ability to weather its storms safely. I heartily wish every happiness to the future Mrs. Handysides, and hope her marital experiences will disprove Shakespeare's lines—

The instance, that second marriage move,
Are base respects of thrift, but none of love.

A Legal Finger Beckons.

Mrs. Langtry will return to America, if only to compromise with Morris Greenwall over her Australian slip-up. Greenwall presses his suit, much to the harassment of the Englishwoman. With the charming unreasonableness of her sex, she is surprised at Mr. Greenwall's course.

"Why," said she to a "farewell" friend at the steamer, "just when I had everything prepared for departure Mr. Greenwall presses this suit. I looked upon the contract as mutually cancelled. However, there was no help for it, as his demands were so great: so I have given a guarantee in a large sum for my return. I will be compelled to return and contest or compromise the affair. It is very annoying."

Dion Boucault was more fortunate than Mrs. Langtry. His Australian contract contained the "doctor's certificate" proviso, and of this he took advantage. Mr. Greenwall, of Australia, has not been very fortunate in landing dramatic fish from these waters.

The Third Avenue Theatre.

Mr. McKee Rankin arrived from the West on Saturday last, and has since been engaged in negotiations which have resulted in making him the manager of the Third Avenue Theatre again. When he parted with his interest in that house to Kate Claxton and Charles Stevenson, the conditions of the transfer compelled the new managers to make certain payments during the last season, and to pay one large sum of money before holding possession for the coming season. Miss Claxton promptly met her engagements as they came due; but, on looking at her position as managers at the end of the last season, she found that her short possession of the Third Avenue Theatre had caused her to lose about \$20,000. To resume her management, she also found that she would have to pay a further sum of \$7,000 down, besides making certain other payments during the forthcoming season. The past losses and the prospective payments gave Miss Claxton and her friends much cause for reflection, and the desirability of ceasing to be a New York managers was presented very forcibly to Miss Claxton. On Monday last her representative endeavored to get easier terms from Mr. Rankin, but as that gentleman practically built and opened the Third Avenue Theatre "on wind," he has obligations with contractors, builders, landlords and others which must be met. He was, therefore, unable, though, of course, quite willing, to meet Miss Claxton even half way. The negotiations ended in Miss Claxton declining to pay the \$7,000, being satisfied that the chance of recovering the lost \$20,000 in the theatre was very slim.

Mr. Rankin has therefore got his white elephant on his hands again. On Monday he was terribly depressed over the fact, knowing that it was going to ruin him and upset all the starting arrangements he had made for Mrs. Rankin and himself. On Tuesday he was more cheerful, and after having had a lengthy interview all over the Union Square Hotel with Mr. Frank Curtis, he came to the conclusion that he was very glad Miss Claxton had retired from the theatre, as he now saw his way to make a fortune in it. He was not very explicit about his plans, but they seemed to include a stock company for the theatre and a series of revivals of old plays and productions of new ones.

Frank Curtis remains as manager of the

theatre, sharing in the probable profits, without having anything to do with the possible losses. This is the happy position he has been in since the theatre opened, and it is one he not only seems to fill acceptably, but to which he is determined to cling, no matter on whom the financial responsibility of the theatre may rest.

The Called Back Company.

The principals thus far engaged for Called Back are Robert Mantell (who is expected to arrive on Friday), Herbert Keley, W. J. Ferguson, C. P. Fisk, Wm. Forrest Robinson, Edward Tannehill, William Morris, Charles Seabert, Jessie Milward, Marie Harrington and Ada Deaves. There are in all nineteen speaking parts. The play is in a prologue and three acts, with seven tableaux. The action takes place between 1861 and 1863, the scenes being laid in London, Paris, Siberia and Modena, some five nationalities being represented. Over 100,000 copies of the novel have been sold in America. The story is very much "twisted" in the play. One important character, the old servant, is omitted. A young sister of the hero is introduced, and made an important figure.

In Re Confusion.

The Hanlons have won their suit in the matter of Confusion. Yesterday J. G. Magie, their manager, said to a Mirror reporter:

"Edward Hanlon has just cabled me that Thomas Thorne, manager of the Vaudeville Theatre, who purchased Confusion from Joseph Derrick for a small sum, has paid over to him (Hanlon) all back royalties accruing from the piece, thus settling the dispute as to the ownership. The brothers have proved their rights in the piece, although many shook their heads when they put forth their claim. In future anyone wishing to play Confusion will have to treat with them. The piece would have been a fortune in this country if properly managed. Of course, the Hanlons own the American rights as well. When Thorne first produced the play he was aware that Derrick had written the farce for the Hanlons, and took the responsibility."

The Metropolitan Opera House.

Private advices have reached us to the effect that Carl Rosa is not unlikely to be the lessee of the Metropolitan Opera House in the season of 1895-96. Despite his many engagements in England, where he not only manages a large English opera company, but is the lessee of two provincial theatres, he has long had his eye on America as the profitable field for such enterprises as those in which he engages. He has, however, here as in England, set his face against Italian opera, and if the stockholders of the Metropolitan get him for their lessee he will do all his repertoire, which now includes not only the English composer, but many Italian and German ones, in the vernacular.

Mr. Rosa consulted Colonel Mapleson about the scheme, and it received that experienced impresario's heartiest support. The Colonel is well aware that the Opera House will not be allowed to stand idle, and he naturally thinks that a rival in English opera would be less dangerous to his Academy prospects than another Italian opera company. He even spoke of joining forces with Mr. Rosa and making such arrangements that his own Italian and Mr. Rosa's English company should never appear simultaneously in this and other great cities. Mr. Rosa is, however, a very independent gentleman, and made no response to the Colonel's proposition, no doubt being aware of the fact that the Colonel's lease of the Academy expires next year and may not be renewed. To inquiries made on behalf of Metropolitan directors, Mr. Rosa said that it was utterly impossible to bring over his company for the forthcoming season.

The Impending Season.

While going his rounds a reporter of THE MIRROR gathered the opinions of many actors and managers as to the prospects of the coming season. While all were hopeful, it is a notable fact that many of them have refrained from entering into contracts—the managers in expectation of getting actors cheaper than last year, and the latter because they expected an increase rather than a reduction in salaries. Up to the past few days the agents' offices have been somewhat deserted. The reporter yesterday visited several of the leading agents on the same mission. Colonel Brown, of Simmonds and Brown, said:

"It is true that things have been very dull, as is the case at the opening of every Presidential campaign; but there is plenty of bustle now. We had most of our companies filled before the end of last season, as managers are only too anxious to pick up good people, even in the middle of the season."

Sheldon Bateman, of Brooks and Dickson, remarked: "You have had our opinion on the salary question. Notwithstanding that we are paying lower salaries than last year, we get quite as good people, and cannot accept all the applicants. The truth is there is a greater supply—owing to the continuous influx of amateurs into the profession—than the demand. Three-fourths of the best actors to whom we have offered reduced salaries have accepted the situation."

Gale and Spader, of No. 15 West Twenty-third street, are not doing a very large agency business. W. H. Gale said: "In our agency business we will adopt the sensible custom of

the Madison Square, and endeavor to secure all the year-round engagements at moderate salaries."

J. J. Spies, of 12 Union Square, said: "My dear fellow, the talk about reduced salaries is all rubbish. A good actor can command his own salary. It is only where he can secure twelve men to fill one position that a manager thinks of reducing salaries. Many actors think they have only to go to an agent and look with him and they are sure to receive a good salary. All good actors who come to me are easily placed. Of course, there are exceptions, owing to misunderstandings. Nearly all the companies are filled, and quite as many actors are engaged now as there were at this time last year."

Mr. Bidwell's New Move.

"I leave New York about the middle of August," said David Bidwell yesterday, "as all my time is filled with the exception of six weeks from Dec. 1 and some weeks in February and March. I desired to book the Kraljits' spectacles, but their terms are too high. As such attractions pay in New Orleans, I will organize a company to play Pochontas, Field of the Cloth of Gold, Seven Sisters, etc. I produce them years ago with success. The Kraljits think they have a monopoly of spectacle, but they are mistaken. I am making no change in my percentages; I am playing combinations upon the same terms as last season."

The Profits of a Tour.

A Mirror reporter, who called at the Fifth Avenue Theatre the other day, found N. D. Roberts and Mase Edwards settling up the accounts of Stetson's Monte Cristo season. In reply to a question asking for some particulars of the tour, Mr. Roberts said:

"We opened on Sept. 1 and travelled continuously until we closed. In San Francisco our four weeks' receipts were over \$47,000. The chief reason for the success of Monte Cristo was the attractive nature of the play, the excellence of the cast and the manner in which it was mounted."

"Mr. Stetson must have netted a handsome profit?" remarked the reporter.

"Certainly he has. With a cheque for \$10,000, which I shall give him to-day, he will have cleared over \$30,000."

"Mr. O'Neill? Will he remain with the company?"

"That is more than I can say. You see, our salary list was \$1,750.50 a week. Mr. O'Neill received \$400 salary, and an extra \$100 providing Stetson cleared \$500, besides being paid extra for matinees. O'Neill is not satisfied with this arrangement and is demanding more money, which I think he will not get. Stetson and he are still in negotiation, however."

"When does your new tour begin?"

"Sept. 1. As yet the place of opening is unsettled."

Belasco Abroad.

For six whole days David Belasco tarried on British soil. He has returned with experiences enough to fill three volumes. Yesterday he stood on the steps of the Madison Square Theatre delivering opinions on English dramatic affairs, while a Mirror man drank in his inspiration.

"The production of Twelfth Night was a great failure," said he, "and even while I was in London its withdrawal was rumored at the clubs. Everything in the piece was overdone. The revival was gotten up with the intention of paralyzing the American public next season, when Mr. Irving returns. Several accidents which took place in connection with it plainly show that Mr. Irving is not altogether responsible for the accuracy of details. In the Palace scene, several pieces of sculpture and statuary are distributed through the apartment. A critic observed at the foot of a broken pillar a wreath which was out of keeping and of a different era. After the performance, meeting Mr. Irving at the Rehearsal or some other club, the critic mentioned the fact, at which the tragedian was taken aback, attributing the fault to one of the artists engaged. He has one man for the drapery, another for gardens and exteriors, another for bric-a-brac, and so on."

"I was constantly on the move in London, going to two or three theatres every night, and afterward to some club. In midnight strolls about the streets I discovered the mine which Sims, Pettitt and others have so profitably worked. I really did not think it was possible to find such a variety of life outside of New York."

The Bijou to be Completed.

When Mr. James, the proprietor of the old Bijou Opera House, decided to rebuild it, he gave the lease to Miles and Barton, who offered a large rental, there being many competitors. Before it was half built, however, Mr. James made extra demands, to which the lessees acceded. But they found in a little time that he was delaying the work. He harassed them in many ways. Expecting the building to be ready on time, they had entered into agreements with artists and others for the production of Orpheus and Eurydice, and being tired of the delay General Barton took the responsibility of hiring men himself and finishing the auditorium, stage and offices, charging the cost of same against the rent. The upper and front portion of the building remained in shape.

James began proceedings against the managers for the leasehold, and the latter brought counter-suits for damages. Matters became hopelessly mixed. Neither party would yield. The tenant of the building declined to pay rent until things were settled. The lawyers had the best of it. On Thursday last, after holding out for many months, the contractors came to a compromise at the three o'clock. James consented to complete the building by Sept. 15, and Miles and Barton agreed to pay the rent.

No Twine, After All.

Every preparation had been made for the production of Twine at Wallack's on August 11, and all the company was engaged except the actor who was to play the leading (small) role. M. A. Kennedy was selected by the Frohman, who had a voice in the matter. But Colonel Brown would have John Homan or somebody. One who is intimate with the Colonel says he is badly mixed with Anglomania. In his opinion only an Englishman can have a proper conception of a Bishop of the Church of England. Quoth the Colonel: "Twine will not be produced. We agreed to accept Kennedy, but the Kraljits will not release him. We tried to get Joseph Falk, but he could not be had."

Nat Goodwin and other good actors desired to play the part, but were denied.

Professional Delays.

—The wages of the company will meet for rehearsal at the Fourteenth Street Theatre on Monday, August 11, at 11 A. M.

—Blanche Courtill is engaged upon the adaptation of a play from the German. She provided the libretto for the Boston Bijou Summer Season.

—Stanford Cohen has closed with Clara Morris for a three weeks' tour in the South in December. He expects to secure Lottie Wallack and Emma Abbott.

—Charles MacGee has returned to New York after an absence of six weeks with the Callenders. He will be engaged permanently at the Frohman office.

—American Style, with Bertha Frohman and Robert McWade in the cast, was produced in Chicago on Monday night. It failed to make a favorable impression.

—Joseph Frank has returned to town, having closed a very successful tour of forty-two weeks with Only a Farmer's Daughter. The books show a net profit of \$24,000.

—Fred Stetson and Helen Leigh (Boucault's new leading lady) will arrive in about a week. Manager Low, of the American and Colonial Exchange, sent Mr. Stetson, per request, several blank passage tickets for new importations.

—J. C. Duff said yesterday: "I start out with my company early in October. It will be composed of nearly the same people who played in A Night in Venice. In addition to the Night, I will produce A Trip to Africa and Heart and Hand."

—Fantine is in its third week at the Boston Museum, and is drawing full houses. John Homan now plays the rôle in the third act, to which Elma Delano dances "The Fisherman's Horoscope." These two create a great deal of enthusiasm.

—Lewis Morrison's Summer season in Chicago, according to Manager Shilly, about cleared expenses. Mr. Shilly's season at the Academy, all through, was the most successful he has ever had. He is expending over \$7,000 on art decorations for his house.

—David Bidwell has booked stay-two weeks for his three theatres in New Orleans. He will book eighty weeks in all. During his absence it has been brought to his notice the several of his employes have been running enterprises of their own. He has "bounced" them.

—T. Henry, French informed a Mirror man yesterday that he had sold A. M. Palmer two plays, and five others to another manager. Mr. Palmer, upon his arrival, will go to his Summer house at Stamford, Ct., coming to the city but seldom until the winter season opens.

—H. A. D'Arcy, manager of Bertha Weiby's Le Maître de Forges company, is preparing a handsome illuminated souvenir programme of the play, giving, in addition to the cast of his own company, the casts of the original production at the Gymnase, Paris, and the St. James, London.

—Speaking yesterday of the probable run of May Blossom, Daniel Frohman said: "The original May Blossom company leaves the home theatre on Oct. 6. The play will be continued, without loss of a single night, by a new company. I think it will be more enduring than Hazel Kitcher."

—P. C. Hagar and a dramatic company consisting of J. R. Furlong, Harry Setson, H. Hamscombe, H. C. Stanley, W. G. Bruch, Stella Rees, Elsie Devere, Emma Latham, Beatie Clifton and Mrs. Hagar, are playing Steele Mackaye's drama, Woe at Last, in Penn Yarn and other places in New York State. The piece is meeting with success.

—The following is Bertha Weiby's complete company: Marie Hilliards, Anna V. Culbertson, Lorina Morehouse, Grace Logan, Minnie Cone, John Hazeltine, Charles Roblin, Alexander Fisher, Horace Forbes, F. Dawson, J. D. Fisher, Cyril Scott, H. Horn, Theodore F. Schater, Frankie Campbell and Frank D'Arcy. H. A. D'Arcy, manager, and William Warrington, advance.

What Is Delsarteism?

We are all more or less interested in the Lyceum Theatre scheme, as Frankfort Sargent would like to have it carried out; and Mr. Sargent is quite certain, I believe, that the scheme will be carried out from his own point of view. But it is useless to count upon any theatrical enterprise. The Lyceum Theatre may be placed eventually among the regular local houses, and the school idea will then be generally abandoned. Mr. Sargent considers himself, of course, competent to direct a school of acting like the one that has been proposed, and those who are familiar with his bright, suggestive method, and who know how enthusiastic he is, are ready to admit that he is competent. His plan is, on the whole, practical, and might lead to important results if it should be encouraged vigorously. It must be taken hold of honestly, however, or not at all.

Most actors and observers of the stage believe in their hearts, I suppose, that after a certain quantity of talk and effort shall have been expended, the plan will be abandoned. Even the few that have faith in Mr. Sargent's ability to help young actors to act fancy that his plan will be wasted. There is a deep-rooted conviction in this enlightened community that actors cannot be schooled. They are born, not made, and what they learn is learned fast on the stage.

Now, there is some truth in this, and there is also some noteworthy error. Great actors, fine actors in a high sense, are born, not made. It is also a fact that the schooling most needed by the actor is experience. But against these axioms one may set other palpable facts: The rank and file of actors are neither great nor fine; they are meant to be useful, intelligent. There are many things essential in acting that are not taught on the stage, and that celebrated players, in spite of their talent and knowledge, fail to understand, since they have not been taught to understand them. There is hardly an American actor of distinction that can be depended on to use his arms and voice properly at any dramatic moment. Just as singers whose voices are lovely voices soon lose the power to sing well because their voices are untrained or trained by a false method, so the actor who is ill-educated or uneducated grows feeble in his strong faults as he grows older.

I take it, then, that an actor should be schooled in certain lines, if possible, at the beginning of his career. What he does not learn in his youth he is not apt to learn in his maturity. The same rule applies to the poet, the painter and the sculptor.

Another point is to be considered, and this affects a teacher like Mr. Sargent. Mr. Sargent is not, as you know, an actor. Therefore, some persons declare, with a good deal of emphasis, Mr. Sargent has no right, no calling in fact, to teach actors. What practical knowledge of the stage can he have? The answer to this question is simple enough. Mr. Sargent has no ambition, probably, to create actors, to teach them what they know already or what they will learn better and more naturally elsewhere; his object is, evidently, to develop the resources of young and crude persons, and to teach any actor what he is not likely to learn elsewhere.

If he can accomplish nothing else, Mr. Sargent might strive with energy to convince various eminent tragedians that English speech is colder a yell, a grunt or a chronic catarrh.

It may as well be borne in mind, too, that actors are seldom trustworthy teachers. They are usually men or women with marked shortcomings, and they like to foster these shortcomings or faults, which tradition has made glorious in their eyes, on their pupils. Once in awhile—especially in countries like France and Italy—the actor who is also a teacher has a profound understanding of just those things which are, commonly, little understood by players. Reynier, for example, is a scientific teacher. But it is not probable that Barrett, or McCullough, or Booth, would be a great teacher, since neither Barrett, nor McCullough, nor Booth has more than an immature knowledge of the human voice.

Let us give kindly wishes, then, to Mr. Sargent. He may be useful to the stage after all. He may have the good fortune to awaken genius, and to direct it sagaciously. He may be permitted to provide new and eager talents with solid groundworks of education. If the Lyceum School should be established and should be successful, there would soon be gathered about him many bright men—actors, critics and writers. There is no reason to think, if the Lyceum shall be built up in a proper and enterprising spirit, that it will turn out an absurdly pedagogic institution. Why, finally, should not the actor listen to Mr. Sargent and to his associates, and, if possible, learn something from them? Our actors have educated themselves until now. What is the result? Is it encouraging?

Mr. Sargent was once upon a time a teacher of elocution in Harvard. He assisted George Riddle in that university. His method of teaching was based upon the celebrated Delsarte system, the only complete and scientific system of elocution that is known. Actors and critics began to hear a good deal of Delsarteism a few years ago, through Steele MacCartney, whose knowledge of the subject is unusually thorough. Yet it is doubtful whether many persons knew what Delsarteism is. Mr. Sargent ought to present a lucid and popular summary of it in a way to impress actors, who

have, it is said, an indefinable prejudice against it. Delsarteism, they seem to think, is a mechanical system which forces the actor into a kind of strait-jacket, which offers, in place of free and natural expression of emotions, an altogether artificial expression of them. This is a delusion. Nature, as it is comprehended crudely, is merely a perversion of nature. We are too cocksure that, when we speak or act in a certain manner, without studied forethought, with inspiration as it is called, we are perfectly natural. On the contrary, we are then more than likely unnatural. We cultivate wrong and shallow ideas of truth.

Your readers will undoubtedly be glad to have a simple answer to the question: What is Delsarteism? They will find it in a book published recently, called "The Art of Oratory, System of Delsarte, from the French of Abbe Delamoune and Mme. Angeliqne Arnaud, pupils of Delsarte, with an Essay on the Attributes of Reason, by Francis Delsarte."

Delsarte was not a writer, and not an actor. He had hoped to be a singer, for he possessed a voice of singular power and beauty. But a false method ruined his voice. Then he applied himself, like a philosopher, to the task of finding out why this method ruined his voice. Step by step he evolved his system. He discovered the precise relation of voice and action to various emotions. He defined these emotions, and showed how they could be expressed logically. He became a famous teacher, the instructor of great actors, singers and orators. Malibran, Rachel, Sontag and Pasta were among his pupils. Macready studied his method conscientiously.

He was the most brilliant reciter in his day. M. Laurence, an accomplished French critic, wrote: "I heard Delsarte recite one evening 'Iphigenia's Dream,' which the audience listened to with the greatest interest and admiration. The hall remained thrilled and breathless under this inspired and yet sovereign voice. All yielded in rapt astonishment to the spell. There was no prestige, no theatrical illusion. Iphigenia was a professor in a black frock-coat; the orchestra was a piano, giving forth here and there an unexpected modulation. This was his whole force; yet the hall was mute, hearts beat, tears flowed from many eyes, and when the recital ended enthusiastic shouts arose, as if Iphigenia in person had just recounted her terrors."

Delsarte was born in 1811. He died in 1871. Unfortunately, while he lived and worked, he could not be persuaded to give a written form to his system of education. M. l'Abbe Delamoune may be credited with the triumph of having saved from oblivion Delsarte's Course of Aesthetic Oratory. He is a faithful interpreter, it is believed, of his master.

Actors must not be afraid of the word oratory. The principles of oratory are, with modifications, the principles of acting. M. Delamoune gives this definition of oratorical art: "It is the means of expressing the phenomena of the soul by the play of the organs. It is the sum total of rules and laws resulting from the reciprocal action of mind and body. Thus man must be considered in his sensitive, intellectual and moral state, with the play of the organs corresponding to these states. Our teaching has, then, for its basis the science of the soul ministered to by the organs. This is why we present the fixed, invariable rules which have their sanction in philosophy. This can be rendered plain by an exposition of our method."

It should be explained at once that Delsarteism is not child's play. The system is, in fact, somewhat abstruse and complex, and very few persons would care to study it seriously without the help of a suggestive teacher. In practice the theories are easily understood.

"The fact that a man speaks and gesticulates in a certain manner to express a certain emotion (when he speaks and gesticulates naturally), is the starting-point of Delsarteism. The following facts must then be insisted upon: Man says what he feels by inflections of the voice, what he loves by gesture, what he thinks by articulate speech. The inflections of the voice are for sensations, gesture is for sentiment, the buccal apparatus is for the expression of ideas. Gesture is the bond of union between inflection and thought. Gesture is the direct agent of the heart, the interpreter of speech, an elliptical language. An ellipse is a hidden meaning revealed by gesture. Every act, gesture, movement, has its rule, its execution and its reason. Gesture, finally, is more than speech. It is not what we say that persuades, but the manner of saying it, and gesture is the persuasive agent. That which demands volumes of speech is expressed by a single gesture. Speech is analytic and successive. Gesture must always precede speech. It has the right of priority, because speech is reflected expression. Speech confirms what should already be comprehended. One should make others divine by action what one desires to say and to make them feel. In speech the value of the consonant is the gesture of the thing expressed, and as gesture is always the expression of a moral fact, each consonant has the intrinsic character of a movement of the heart. To prove that a consonant is a gesture, observe that, in articulating it, the tongue rises to the palate and makes the same movement that the arm makes when it attempts to repel something. Speech, though its business is subordinate, is the crown of action. It is the final elucidation which justifies gesture."

That is the bare philosophical outline of the

system. But Delsarte is not simply a philosopher; he is an exact teacher. He has a definition for everything that he does, and his reasons are not easily refuted.

Let me give a few of his rules from the chapters on gestures. These will illustrate his practical method: "When the arm rises to the head, the head bends forward and meets it half-way. The reverse is also true. Every movement in the hand has its responsive movement in the head. If the head advances, the hand withdraws. The movements must balance, so that the body may be in equilibrium and remain balanced." "The intelligent man makes few gestures. To multiply gestures indicates a lack of intelligence. The face is the thermometer of intelligence. Let as much expression as possible be given to the face. A gesture made by the hand is wrong when not justified in advance by the face. Without expression of the face, all gestures resemble telegraphic movements." "It is easy to distinguish the man of head, heart and action. The first makes many gestures of the head; the second, many of the shoulders; the last moves the arms often inappropriately."

"The suspension or prolongation of a movement is one of the great sources of effect. It is in suspension that force and interest consist. A good thing is worth being kept in sight long enough to allow an enjoyment of the view." "We never really understand an author's meaning. Everyone is free to interpret him according to his individual instinct. But we must know how to justify his interpretation by gesture." "When the head is erect, it is passive and neutral. The head, inclining laterally toward the interlocutor, indicates affection. In the inverse direction, opposite the interlocutor, sensualism is indicated. This is, in fact, retrogression; in the first we love the soul, in the latter the form. If the head bends backward, it is the passionate or vehement state. The head inclined toward the interlocutor denotes abandon, confidence. The head turned away from the interlocutor denotes pride, noble or base." "The eye, in common with all the other agents, has nine primary expressions." "There is parallelism between the eye and the voice. The voice lowered and the brow lifted indicate a desire to create surprise and a lack of mental depth. It is very important to establish this parallelism between the movements of the brow and voice." "The hand is simply another expression of the face. The face gives the hand its significance. There are eighty-one movements of the hand impossible to the face."

In this way Delsarte goes through his study of all the other members of the body—the chest, the arm, the wrist, the elbow, the face, the fingers, the legs. His treatment of the voice is equally complete and suggestive.

Madame Arnaud, in her comments upon Delsarteism, acknowledges that her teacher "has been reproached for his over-amplitude of definition, and his development of it in a sense too metaphysical for a science which he himself called positive." But she adds: "Delsarte considered art as the surest, purest and most constant good in life. He required much time to complete the education of a pupil, because he knew how long it had taken him to master the methods of translating, through that noble interpreter Art, the best and most sublime possibilities of the human soul; and because he knew as well all that is inherent in our nature of vice and imperfection. He held that the truth, be it good or bad, is always instructive."

Delsarte studied the poses of antique statues for fifteen years. That is one illustration of his remarkable patience and seriousness.

Surely, we can afford to study Delsarte, or listen to those who are willing to give us some insight into his deep knowledge of men.

GEORGE EDGAR MONTGOMERY.

Professional Doings.

—Julia Hunt opens in Florinel in Providence next week.

—An Adamiess Eden is still drawing well at the Boston Bijou.

—H. S. Crane will be business manager of the Dunbar-Wren Distrust company.

—Leon and Cushman opened in San Francisco on Monday night with indifferent success.

—A well-known manager says that the past has been the worst season ever known in Colorado.

—Charles Chatterton, the artist, a brother of Signor Perugini, arrived from Europe on Tuesday.

—H. H. Pratt has been engaged by A. S. Gunter for D. A. M. This completes the company.

—Charles Overton, Annie Baldwin and other professionals are expected to arrive from England on August 6.

—Lotta, Mrs. Crabtree, E. E. Kidder and Rose Coghlan will leave England by the America on August 27.

—Well-Fed Dora closes its season on Saturday night. The piece will probably revert to Godchaux, the costumer.

—Felix Morris, Harold Fosberg and John Nagle, Jr., will appear in The Pavements of Paris, at Chicago, on August 10.

—Catherine Lewis has engaged Noblong, the tenor, now with Carl Rosa's opera company. He will arrive in about two weeks. She is having a new opera written for her.

—Florence Gerald's play, A Friend, has been rewritten and christened A Woman's Crime. It is "for sale or rent." Miss Gerald is open for engagement in leading juveniles.

—Mattie Vickers will continue to play Jacques, but some time during the season will produce a new comedy.

—Bertha Welby's company will meet at the Cosmopolitan Theatre for a first rehearsal on Monday, August 11, at 11 A.M.

—Emily Keane, who has been with the Hanlons for two seasons, will appear in comic opera next season, having received three offers.

—Among H. Wayne Ellis' numerous unplayed plays is one that has been accepted by Mattie Vickers with some certainty of production.

—Dab's Screen House, at Savannah, Ga., has been refurnished in modern style. It makes a bid for the patronage of the profession.

—Milton Nobles has cancelled his Troy date, Sept. 1, which was to have been his opening. He will probably open at a city theatre.

—F. L. Walton will create the part of Morris Levi Solomon, a diamond broker, in Our Colored Friend, at Tony Pastor's Theatre on August 11.

—On Friday Townsend Percy will move into offices in the Frohman's new premises, 15 West Twenty-third street, where he will continue his agency business.

—The Grand Opera House will open on Saturday, August 10, with Martley Campbell's White Slave company, instead of on the Monday following, as previously announced.

—Lotta speaks French like a native. M. Mayer has offered her a season's engagement in Paris immediately after her American tour. The actress thinks seriously of accepting it.

—Nelson Wheatcroft has just concluded a seven weeks' tour with Lewis Morrison. Mr. Wheatcroft will play Benton Blair, in Separation, opening at the Grand Opera House, this city, on Sept. 1.

—Dan'l Shelby, of Chicago, has gone into museum management. He opens the Chicago Museum on Sept. 1. A combination theatre will be run in connection at popular prices. E. H. Goodwin is Mr. Shelby's partner in the venture.

—A new play, by Thomas D. Wright, of Rochester, will be put on the road with a strong cast and new scenery. It is called Ivanoff, and Mr. Mantell, to whom it was submitted some time since, pronounced it the best play of the many he had read.

—A company called The Elite Roller Skating Company are shortly to erect a mammoth rink on Eighth avenue, near Fifty-sixth street. The place will be decorated in a gorgeous fashion, and lovers of this pleasurable sport will have an opportunity of enjoying it among delightful surroundings.

—Ethel Greybrooke, the last two seasons with W. J. Florence, will appear in Queens. Rehearsals begin at the Union Square next Monday morning. The piece has been read to a number of people and they all speak well of the work. At any rate, it will have the advantage of a good cast.

—Lillian Cleves will act the title rôle in Queens, at the Union Square Theatre, on August 15. Mr. Tillotson is negotiating with Louise Pomeroy for the leading comedy part. Marston is painting some new scenery for the production. Later, Lynwood will be brought out, with Kate Forsyth and Eben Plympton in the principal parts.

—Zimmerman's Burletta company, one of the latest, will open on August 15. The following well-known names appear on its roster: Tillie McHenry, Rachel Booth, Alice Ernst, Mina Crolius, Messrs. James Sturges, William Gleason, H. Burnham and H. T. Leonard. It is promised that the burletta, The Little Primrose, will be entirely original, with plenty of new music.

—S. H. Friedlander, the young manager of the Masonic Temple Theatre, Louisville, left for home last Sunday. In the face of active competition Mr. Friedlander has filed thirty weeks with the best sort of attractions. He is now negotiating with several important stars who have never visited Louisville. C. F. Atwood, of the Union Square, is the authorized New York agent for the Masonic Temple.

—The cast for Seven Ravens is complete and is as follows: Lone Soul, Emma Carson; Fairy Queen, Pauline Hall; Rosalind, Blanche Thorne; Edwina, Mattie Earle; Fairy Womanhood, Edna Courtney; Orie, Miss Clifford; Count, Gustavus Levick; Hermit, Pigott; a spirit, Miss Brenell. Mile. Theodora de Giller is the premiere danseuse. Signor Massantini is ballet-master.

—James F. Crossen's Banker's Daughter company will include Ida Lewis, Marion A. Earle, Kate Elizabeth, Mrs. W. H. Lewis, Little Maud Lewis, Harry Linson, W. H. Cooper, George J. Madrox, James F. Fighe, W. F. Lyon, F. A. McClelland, W. I. Lewis, H. W. Herman, George W. Harrison and James F. Crossen. It will open the season at Portsmouth, N. H., on August 25.

—Lillian Lewis will star in Only a Farmer's Daughter next season. She has been negotiating for two seasons with the owners and managers of this play. The tour will begin about September, in Northern New York. Dresses have been ordered for her from Worth's. The visiting costume, for the second act, will be black and cardinal. The ball dress, for the third act, is pure white. The lady is at present rusticated in Minnesota, and, as she graphically describes it, is getting dethroned on her bones to stand the strain for a whole season of so many French clothes.

—A. L. Wilbur, manager of the Wilbur Opera company, has been gravitating between Boston and Newport for the past ten days, doing a little business and having a great deal of pleasure. He has been in consultation with our Boston correspondent, Earle Marble, the author of the libretto of Lee-H-Kan, not only about that opera and its coming production, but has entered into negotiation with him to write a new libretto on another subject.

—The next will be Denman Thompson's tenth season with Joshua Whitcomb. Mr. Thompson does not think he needs a new play. Mr. Thompson never had a written contract with his late manager, Mr. Hill, nor with any member of the many companies that have supported him. He began to star in Joshua Whitcomb on February 27, 1875. He opens at McVicker's, Chicago, August 25. During January and February he will rest—that is, if he feels that he needs it—and reopen at the Grand Opera House, Brooklyn, March 2.

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MRS. ANNIE YEAMANS

as BIDDY RONAN, in

THE SHADOWS OF A GREAT CITY.

PRESS OPINIONS:

There are some crisp passages of dialogue which reflect contemporary city life in its darker manifestations, and such humor as is embodied in the character of a dock-woman is cleverly brought out by Annie Yeamans. The latter belongs to the Harrigan and Hart school, and she can ably depict the wit, the coarseness, and the good nature which form the lowest stratum of immigration. Her portrayal of Biddy Ronan is doubtless true to life; its fidelity and its humor will be recognized by all, but will be appreciated mostly by those who have been brought in contact with the class of which it is a type. It is due to Mrs. Yeamans to say that the laughter and applause which she evoked materially helped to sustain the interest of the audience through five acts. —Chicago Tribune.

No one who knows anything of the Irish character can withhold from Biddy Ronan, as played by Annie Yeamans, sympathy, admiration and laughter. Between the author and actress a character has been created worthy of any one's study. The little touches by which Mrs. Yeamans builds this impression into a perfect type of Irish heart, feeling and methods are inimitable. —Morning News.

Mrs. Annie Yeamans, as Biddy Ronan, the Irish woman, made a great hit, and carried off the honors of the piece. —Chicago News Letter.

Annie Yeamans, from Harrigan and Hart's theatre, New York, made an immense hit in the part of Biddy Ronan, and was greeted wherever she appeared with enthusiastic plaudits. —Times.

Annie Yeamans, as Biddy Ronan, the good angel of the play, made the hit of a life-time. It was such a rare bit of eccentric acting as must have warmed the very cockles of Joe Jefferson's heart. That she was an Irish comedienne of good ability was known from her appearance in the Harrigan and Hart productions, but that she was as great as last night's performance proved was not suspected. There was an infinite variety of Irish play about everything she said and did that literally took the audience by storm. The part can best be described as a female mixture of Coon the Shaughraun and Shamus the Post-Boy. —A. C.

The Biddy Ronan of the play in the hands of Mrs. Yeamans is a great part. She figures in every act, has a great deal to do, and never misses or glances over a point. —Chicago Herald.

The most notable performance, because the most heartily approved by the audience, as well as for its exceptional excellence as a character portrayal, was the Biddy Ronan of Mrs. Yeamans. It was as graceful and choice a bit of Irish comedy as we have ever witnessed. Mrs. Yeamans excels in this special line of work, and she was unmistakably the hit of the piece on this occasion.

Now comes the cream of the piece. Room for Biddy Ronan! Annie Yeamans had a character which easily suited her, and she exactly suited the character. She was, throughout the whole play, the backbone and muscle of its strength and movement. She is as rich, ripe and easy as the unquenchable of the old green and gold lace from. More power to her "arrah." Could she be persuaded to introduce an Irish song, one of the real old style, like "Middy Carr," or the "Weddinggale Rattlepore," and dance a jig, the part would be perfect. —The Indicator.

Biddy Ronan is a fine piece of eccentric Irish character drawing, and its interpretation could not have been placed in the hands of a better actress than Mrs. Yeamans. By her remarkable fidelity of expression, richness of language, and fine detail in acting she made the figure stand out almost as vividly as Coon in The Shaughraun. —Evening News.

The hit of the piece is made by Annie Yeamans, who plays Biddy Ronan. Mrs. Yeamans for years played with Harrigan and Hart, and it is safe to say that she has not an equal in her line on the stage. For her work in this piece greatest praise is due. Without her the present cast would kill the play in one night. Her acting is simply delicious. There is not a touch wanting to make its perfect form. Irving himself never elaborated the details of a character into such natural perfection as Mrs. Yeamans here has done. The delicious quality of her action; the deftness of her humor; the bubbling good nature; the quickness of her repartee; and all the thousand little bits of effective by-play which constitute the chief charms of the Irish character under the best light are here in their completeness. She never for a moment loses her hold on the audience and therefore makes the chief character in the drama, at least she is the centre of attraction. —Chicago News and Drama.

The author has been particularly fortunate in writing Annie Yeamans to create the part. There is a dramatic and bubbling spontaneity in her way of doing characters of this kind that is a treasure, and she has given its full strength to what is one of the strongest features of the piece. —Times.

Mrs. Annie Yeamans, as Biddy, was all we anticipated; she is the best comic Irishwoman on the stage today. Her make-up, voice, action, business, facial expression are all inimitable. —Mail.

Mrs. Annie Yeamans has made the character room of the play. Her Biddy Ronan is an admirable performance; a careful study, an artistic treatment, and a delightfully humorous portrayal of a rather novel comedy creation. —Indefatigable.

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